

ity to the serious talk of the older men, and young fellows in good circumstances, whose minds were more intent on amusement than politics or literature or art. After the Empire his favourite *salon* became for a time that of Madame Charpentier, a lady of culture, whose circle of acquaintance extended far beyond literary men and their wives. Among the former, be it noted, were academicians, but there were also statesmen, — Gambetta, Jules Ferry, and numerous others, with many people who, in one way or another, represented the new Eepublican society. Another drawing-room of high standing in Republican Paris which Zola frequented, was that of Madame Menard-Dorian.

Besides, his experiences during the Franco-German war, when he became secretary to Glais-Bizoin, his participation in newspaper life, his position as parliamentary correspondent to "La Cloche/* as general Paris correspondent of "Le Semaphore" of Marseilles, made him acquainted with scores of people, instructed him in a hundred different ways. Further, his dramatic efforts brought him in contact with the stage; his artistic friendships carried him among painters, sculptors, and their critics; his intercourse with the G-oncourts led him occasionally into peculiar company, like that of Nina de Yillars, and other semi-literary women of questionable repute; the dinner parties with the Goncourts, Flaubert, and

Daudet took him to restaurants and cafés where he elbowed the flash set; and we know also that the circumstances of his early manhood had brought him in touch with the poor. Finally, it is obvious that his actual experience of the emotions was large: he had known sorrow in many forms; the pangs that come from defeat and contumely, the gloom which hope de-